

BOTHERSOME PROBLEM OF THE SUMMER COAT SOLVED

Radical Change in Silhouette Gives Designers Wide Latitude for Originality

By ELEANOR HOYT BRAINERD.

SUMMER frocks have been monopolizing woman's attention for the past two months; but just now the summer coat seems to have stage center.

It is always a difficult problem, that separate coat for summer wear. Motor coats, sports coats, evening coats are easily found; but the dressy separate coat for afternoon wear and the smart separate coat for street wear seem to puzzle the designers when the summer season comes round.

This year the modes are propitious, however. The new frocks suggest possibilities, consort amicably with coats and "moules" of many types, and the radical change in silhouette gives to the coat designers more latitude for variety and originality than they have had in many a day. That the opportunity is appreciated the flood of picturesque coat models pouring from both foreign and domestic sources proves.

Some of these models are fantastic, as are some of the new frocks. Many of them are picturesque to a degree that would have given the average woman pause early in the season, but a very large percentage of them have poignancy and charm.

One can find conservative coats of course; but outside the province of the severely tailored travel, motor and street coats conservatism, as we have known conservatism, is not greatly in evidence.

The silk coat is the thing, and the silk coat is a coat of rampant fulness, of flaring width, of exaggerated ruffles and collars and flounces.

At its smartest it is likely to be in taffeta or faille; yet the designers have been wise enough to temper the exuberance of line, in many cases by using the old favorite charmeuse or other soft satin which, even at its fullest, insists upon drooping instead of flaring. It is in this concession that the conservative will find comfort, and a combination of modishness with reserve; but it must be admitted that the best looking of the satin coats are rather for evening use than for afternoon wear, and that, for chic afternoon toilet, taffeta is given first place.

Some handsome dark blue satin coats are an exception to this ruling; yet even they look old instead of properly frivolous and will be more likely to appeal to the elderly matron than to youth or near youth.

As a matter of fact the silk coat of the season has a pronounced tendency toward looking "old." The full, mantel-like lines are responsible for this and the only way to offset the note is to exaggerate the lines almost to the point of absurdity—to make the coats so daring that only youth could take the dare.

Hence the extremes of the coat season. Many women will delight in them, but others will sigh for the days when straight swathed or clinging frocks topped straight clinging coats and it was not nearly so difficult to be consistently modish as it is this season.

There's the trying thing about this summer's fashions. Once departed from the old no half way measures are possible. With the very new coat there must be the ultra new frock, the ultra new hat. To be in the picture one must be entirely in the picture or look extraordinarily absurd. To be sure, one may look extraordinarily absurd even when completely a la mode from top to toe, but there is a modish absurdity and there is absurdity that does not achieve modishness, and between the two the average feminine mind conceives a great gulf. Generally speaking the smart silk coats of the season are of two types, the capelike or, to speak more accurately, mantel-like type, and the straight line, widely flowing type. In the matter of length there is considerable diversity. Three-quarter length and half length are both much in evidence, but the bottom line is often very irregular.

Many shorter coats of silk are appearing, too, quite as full as the longer ones, quite as narrow of shoulder and high of ruche or collar, but as a rule distinctly more youthful in air if not more graceful.

Occasionally among these short coats one sees a model very graceful as well as chic. A little full, slightly draped mantle of bright rose charmeuse was a case in point. It had from the rear the appearance of a short, very full cape, but side and front displayed an embryonic kimono sleeve, front lines sloping up toward the bust and draped just the merest bit to give a graceful flow.

A high soft collar in the back, a sort of matching tulle running under the collar and ending in very big cloud and short wide ends at each side of the chest, and there one had a most delectable little summer wrap that was unmistakably of the new season and yet not too aggressively of it.

Short, very full coats of taffeta in black or blue are numerous, and are said to be finding ready sale, which should indicate feminine approval.

The model in black taffeta sketched for this page is fairly illustrative, though details vary greatly and the high ruche often supplants the collar. A collar of black or blue velvet—as the silk is black or blue—proves much more becoming next the face than the taffeta ruche or any other taffeta finish, and it is doubtless this consideration that leads the designers to add the touch of velvet to so many of the coats in dark color, while the coats of light color more often have the silk in collar or ruche.

This matter of the collar or neck finish is considered enormously important, often the crux of the design, for where so many models are approximately on the same flaring line and of similar silks originality must lurk in some detail and the collar is the coat feature most susceptible of individual treatment.

Callot and other French designers have given many of their models huge collars that roll very high in the back and then turn over very deeply and roll away from the throat in front. These are soft and allowed to drape or fall much as they will, though sometimes a very slight boning preserves the general contour, while not giving any impression of stiffening.

The big soft collar standing away

from the neck in the back and on the shoulders, its base falling considerably below the base of the throat, is also seen. This was a Paquin idea of last year and is repeated by the same house and by others. When cleverly handled it has both charm and comfort for hot weather wear, but most women prefer to have the nape of the neck covered by a coat collar, and in combination with flaring high frock collars this drooping but big coat collar usually gives a bunched, thick look.

A very smart coat using this collar is in black taffeta and built on what we have been wont to call Russian tunic lines. The full body is shirred in at the normal waist line by four rows of corded shirring, and the tremendously full coat tunic reaches to the knees.

A very wide collar falling away from back and shoulders in the Paquin style is of beautiful plaid taffeta, those dark blue ground is barred off by satin stripes in black, green, dark blue and soft yellow. There is a wide band of the plaid around the bottom of the coat and on each of the wide short bell sleeves.

Instead of being shirred in all around the waist some good models have shirred cordings across front and back only.

A model of this class in black taffeta and satin stripe has a high, close collar, surrounded by a ruche of tulle and frills of tulle below the cuffs. The tunic falls in deep points at each side of the front and curves upward in front and back. A note of brilliant color relieves the somberness in the rather small buttons of vivid coral red.

Silk gowns, velvety of appearance but very light in weight, makes good looking and becoming afternoon coats, often cut on somewhat tailored lines, and there are numerous semi-tailored models in black, dark blue and all the popular sand, castor and mode tones of bengaline, poplin and faille.

The heavy crinkled crepes and pongees are much used too for the tailored and semi-tailored sort of silk coat, and some of the narrow shouldered, flaring skirted, loosely belted and amply pocketed models in these silks of natural color are admirable for tailored street wear when cloths are too heavy. They are usually lined in soft silks, often of striped, checked, dotted, futurist or sprigged design, but some of the smartest models have linings of quaint black print line.

Among the more dressy and picturesque silk coats, from which we've been digressing, there are many white models—usually of taffeta, sometimes of faille or charmeuse or heavy crepe. They follow the general lines already described and are often entirely untrimmed, save for ruche of the silk, self-cording, scalloping, pinking, &c. Over light summer frocks these full, flaring yet simple coats will be charming and rather more adaptable than the similar models in light colored taffeta, which are, however, even more tempting in themselves. There are many pinks among the latter, pinks of all tones from flesh and palest rose petal to deep brilliant cerise and peach and coral and rose, and all are lovely.

A watermelon pink changeable taffeta is well liked for such models and is finished by fringed or scalloped ruche which give glimpses in their full folds of the brilliant under side of the silk.

One delightful pink taffeta model is illustrated here. It was of an exquisite light rose shade and quite untrimmed, unless one can call a few silk covered buttons trimming. The fronts fell straight, the back flared gradually, but on the hips the material was closely shirred to give exceedingly full sides to the coat skirt. The collar was a very high, close one, which crushed down with wearing and was held in shape by a buttoned strap running up the collar front.

Another attractive rose taffeta flared widely from the narrow shoulders and had its flare exaggerated by a very full scalloped flounce set around the bottom and headed by a ruche. The wide bell sleeves had the same full and ruche; the neck was finished by a big ruche, and wide, long ends of

rose velvet fell from the neck to the coat bottom in front.

White taffeta coats trimmed in big collars and cuffs of dark blue or bright

blue are shown, the use of dark blue as a relief for white being a French idea much exploited.

Some excessively picturesque man-

tle coats, whose fulness is shirred with corded shirrings to a smoothly fitted yoke running down low over the shoulders, are made of old fashioned looking flowered taffeta and lined gaily with flower aprons.

Many of the taffeta coats described, as well as many other models not touched upon here, might quite easily be made by the home dressmaker once the idea was thoroughly in mind; but there are others more complicated, despite their feigned simplicity, and these, while perhaps not more effective than some of the simpler models in exquisite colors, are naturally more choice because more original and exclusive.

The coats of our central sketch represent a few of this group and offer some interesting suggestions as to line.

The model in flesh colored silk em-



A blue satin wrap with silver lace, a pale pink taffeta coat and one of rose charmeuse.

Another attractive rose taffeta flared widely from the narrow shoulders and had its flare exaggerated by a very full scalloped flounce set around the bottom and headed by a ruche. The wide bell sleeves had the same full and ruche; the neck was finished by a big ruche, and wide, long ends of

rose velvet fell from the neck to the coat bottom in front.

White taffeta coats trimmed in big collars and cuffs of dark blue or bright

blue are shown, the use of dark blue as a relief for white being a French idea much exploited.

Some excessively picturesque man-

tle coats, whose fulness is shirred with corded shirrings to a smoothly fitted yoke running down low over the shoulders, are made of old fashioned looking flowered taffeta and lined gaily with flower aprons.

Many of the taffeta coats described, as well as many other models not touched upon here, might quite easily be made by the home dressmaker once the idea was thoroughly in mind; but there are others more complicated, despite their feigned simplicity, and these, while perhaps not more effective than some of the simpler models in exquisite colors, are naturally more choice because more original and exclusive.

The coats of our central sketch represent a few of this group and offer some interesting suggestions as to line.

The model in flesh colored silk em-

Astonishing Array of Becoming Garments Being Shown—Silk Coat Leads in Popularity

the coats, whose fulness is shirred with corded shirrings to a smoothly fitted yoke running down low over the shoulders, are made of old fashioned looking flowered taffeta and lined gaily with flower aprons.

Many of the taffeta coats described, as well as many other models not touched upon here, might quite easily be made by the home dressmaker once the idea was thoroughly in mind; but there are others more complicated, despite their feigned simplicity, and these, while perhaps not more effective than some of the simpler models in exquisite colors, are naturally more choice because more original and exclusive.

The coats of our central sketch represent a few of this group and offer some interesting suggestions as to line.

The model in flesh colored silk embroidered in a spider thread line of dull gold is an import that has been brought over by several firms and considerably copied, yet has too much distinction to be commonized. The model in clear, light blue with the clever neck finish in silver and embroidery, its draped front and full straight tasselled back is one of the best coats of its kind that has been shown so far.

LIFE PASSES.

As a reward for his twenty years service as passenger agent, Joseph Hurley recently received from the Union Pacific and Chicago Great Western railroad systems an annual pass for himself and his family. This pass will be renewed until the death of the recipient. Many who learned of the incident thought it the first instance of its kind. There have been similar rewards, however.

In the days when the Kipp stage line was a well known New York institution, Isaac Blauvelt, a driver, was hurled from his seat on the top of his stage, one snowy night, and so crushed the bones of one leg that it had to be amputated. When he got out of the hospital he hobbled around to the office of the stage company and asked for employment of some kind. There was no employer's liability in those days.

The superintendent had him marked down as having fallen from the stage because he had been drinking. When Blauvelt told him he had pulled out so as not to run down an assistant rector of Trinity and had struck a post, he was placed on the books "to come to work around the stable whenever he felt able, and with his wife and two daughters to ride free on all Kipp stages." He also carried a card directing all employees to give him physical aid whenever he needed it. Blauvelt held the pass when the old Kipp stages went out of existence.

An old Broadway merchant of the '50s retired an employee who had served him faithfully thirty years with a monthly card good for a sum sufficient to meet all the old man's wants. The card was in reality a promissory note of the merchant's, obligating himself to pay all the bearer's bills up to a certain amount. The proviso was made, however, that all supplies that could be obtained at the merchant's store—and they were many in number—should be got there. Bills for such articles obtained elsewhere were not to be paid. It is recorded that the recipient of the pass used it for ten years after the merchant's death, as stipulated in the latter's will.

SELECTING THE CLASS GIFT.

THIS is the time of year when presents are being chosen by graduating classes to perpetuate memories of their connection with schools and colleges. This practice has increased so rapidly of late, and the

range of suitable gifts is so wide, that the selection of the graduating class's gift is considered a matter of more importance than ever before.

While a class picture, preferably a copy of some famous work of art, is still a popular gift from a graduating class, it is not a first choice, as it was formerly. The committee in charge of the purchase of the class gift endeavors to embody in the farewell present the united wish of all its members, and, if possible, to have the gift represent something the class has lacked during its connection with the institution.

Such a present recently chosen was a Shakespearean concordance, the lack of which this particular class had often felt. A handsomely bound volume of familiar quotations is another appropriate addition to a school's library, and where there is sufficient money at hand the purchase of a standard encyclopedia or dictionary stands high on the list of class presents. Where books are given it is the custom to have the date, designating the class, tooled on the binding, unless there is some insignia which the class prefers to have tooled thereon.

Whether the institution is a boarding school or one for day pupils only, a gift for the assembly room is always appropriate. Such a present may take the form of a handsome rug for the platform, an artistically shaded reading lamp for the desk, or any similar accessory suited to the particular need of the principal. A specially designed lectern is a somewhat costly gift chosen by the graduating class in a church school, and at a fashionable girls' school, where money does not limit the choice of the class gift, solid silver contribution plates have been selected to perpetuate the class's memory. These are engraved with the date and on each is laid a circle of velvet of the class color. As this particular school is noted for its charities, these commemorative contribution plates will be in frequent use.

Regardless of the nature of the school, a photograph is a popular class present. It can replace the piano at the opening exercises or serve a good purpose in familiarizing pupils with famous selections, rendered by celebrated singers. In schools where there are frequent entertainments a photograph will be welcomed by the dancers, as they are thereby made independent of other music. A class present of oblique type should bear a metal plate inscribed with the motto or insignia of the departing class.

A clock is a practical as well as an ornamental gift. This may be of a style suited to the assembly room or for use in the public hall or in the room of the principal. A clock of the class color is a popular gift. A gift of this kind just ordered is to have "Class of 1915" in ornamental design on the face while a stately hall clock of the grandfather type, chosen by the graduating class in a girls' boarding school, is to have the date engraved on its pendulum. This will prove an inconspicuous but lasting imprint of the class's name.

Graduation presents are quite a fad at suburban boarding schools, where there are grounds to beautify, as well as interior decorations. A bird bath, a weather vane or a garden seat will commemorate a class in delightful fashion, the date in each case appearing in some ingenious manner in connection with the general design. For indoors at such a school for girls an ideal gift is a sundial for an afternoon tea. This should bear an appropriate quotation in addition to the date of the class making the gift to the school.

In every case some member of the faculty should be taken into the confidence of the class committee, as a class gift should be in keeping with the traditions and policy of the school and tend to the comfort and convenience of future pupils.

FOR THE CASSEROLE.

A CHANGE in the manner of preparing a vegetable soup is recommended. This recipe is worth trying:

Soak one pint of dried lima beans over night in cold water. In the morning wash them thoroughly, pick out the small pieces, drain and put the beans in a casserole. Season with half a teaspoonful of salt and pepper if you like salt and pepper to taste.

Cut two slices of salt pork (not bacon) into bits, fry out the fat and reject the meat. To the fat in the small pan add a medium size onion peeled and sliced and a sliced young carrot. Stir continuously until the vegetables are brown, and then add the mixture to the beans. Dot the top with one tablespoonful of chopped butter, and pour in enough water to come nearly to the top of the beans.

Put on the lid and cook in a moderate oven until the beans are tender, which is usually accomplished in about one hour and a half with young dried limas. A generous pinch of baking soda in the water hastens the softening.

WOMEN SHAVE UNKNOWNLY

When women are so unwise as to use so-called hair removers, they actually shave unknowingly, because such preparations stimulate hair growth and removal.

The proper way to remove hair is to depilize it. It is impossible to depilize this result with pastes and rubbers, because they only remove hair from the surface of the skin. The Miracle, the original liquid depilator, depilates hair by attacking it under the skin as well as on the surface.

Imitations of De Miracle are so numerous that they lack certain ingredients that De Miracle alone contains, which give it the power to rob hair of its vitality, its life sustaining force.

Buy a bottle of the genuine De Miracle today, and you will get the original liquid hair remover. Others are worthless imitations, because they contain no depilating ingredients. You are not asked to rub De Miracle on a mere promise of your money, but to test it, and a refund is given if you are not satisfied. De Miracle is sold in three sizes, \$1.00, \$2.00 and \$3.00 bottles. The larger size is the most economical for depilating legs and large areas to be shaved. If you are a dealer, we will supply you, direct, from our factory. The results about the depilating of superfluous hair mailed in plain, sealed envelope on request. The Miracle Hair Remover Co., Dept. N, Park Ave., New York, New York—Adm.

A coat of white taffeta with blue trimmings, one of black taffeta and velvet, one of pongee, and one of pink taffeta embroidered with silver.